



Herb Cohen and Jose Fumero,
Untitled, 1994

American history of that school. Ceramicist Herb Cohen and painter and fiber artist Jose Fumero created patterned design elements to incorporate into the building including floors, interior columns, ceiling beams and sound baffles. They collaborated with the architects on devising the color scheme for the paint, vinyl and ceramic tile, as well as, carpeting and furniture to complement the building's architecture. The linear patterns throughout are derived from the textile designs found on Kente cloth of the Ashanti people of West Africa. The rhythmic nature of the patterns also facilitates movement through the building.

An attractive ceramic tile floor designed by artists Connie Floyd and Charles Joyner for the lobby of Dudley Hall at N.C. A&T actually cost less than the plain marble floor the architects had originally proposed. The floor tiles incorporate African symbols into an abstract symmetrical design that also shares an affinity with the classical architecture of the historic building. The title of the work, *Damedame*, 1998, refers to the Adinkra symbol for intelligence in Ghanaian culture, a fitting reference for a university setting (p. 21). A project completed for the Health, Physical Education and Recreation Complex at Fayetteville State University in 1994 also reflects the African



Tom Stancliffe, *Colloquy*, 1997

artwork creates a highly visible marker for pedestrian and vehicular traffic entering campus. The columns also reflect the building's function, as colloquy means dialogue.

The artwork produced as part of the Academic Support Building project at Appalachian State University is not incorporated into the building, and yet it is very much a part of the overall architectural statement. *Colloquy*, 1997, by Tom Stancliffe consists of two 17-foot high bronze and stainless steel columns that open at the top into flame-like shapes. The columns flank a stairway leading to the entrance of the building. Besides functioning architecturally as a portal as one passes between them, they mirror in solid form the two convex glass facade elements on either side of the building's entrance. It would be difficult to imagine the stairs up to the building without them. The prominent location of the



An 18-foot high, freestanding bronze column situated in the main lobby of the School of Music at UNC-Greensboro visually connects the lobby level with the classrooms on the floor above. Tom Otterness' *Music Lesson*, 1999, may be viewed from both levels with a different appearance at each. Atop the column are four of the artist's signature cartoon figures holding a globe aloft. Standing on top of the globe is a fifth figure playing a trumpet heralding the school's prominence as a world-class institution. The sixth and final figure appears at the floor level near the entrance to the recital hall and adjacent to a donor plaque, reinforcing the correlation between enlightened minds and philanthropic tendencies. All the figures are female, which refers to the school's history as a women's college before becoming co-ed.

Tom Otterness, *Music Lesson*, 1999